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Eleen Bullend Allen Ulnck Desert, Jerry Philogene Frank Wilson Jr. Magda Weeks ANA would like to then the following for shering with us their personal namerical

Scroggin, Jason Towers, Rob Zinn Lippert, Hobert McCercer, Mark Mernheirt, David Mohney, Kirsten Deborn, Kaith Plymale, Wayne Drummond, Todd Gabband, Leslie Gill, Jill Grenthouse, Anthrony Guida, Sarahi Corrole Bultimusin, Bob Carbon, Lalo Cervantes, Caroline Constant, Carla de la Cruz, atsetance in the planning, development, and execution of this project. Stove Beals, (a) way station. They also extend their thents to the following for their extraordelary. KAA's would like to thank Yusuke Obuch for his collaboration in the construction of

infected windings that examine urban space. suce together elecuted erchitectural commissions, competition entries, and have Paul Kanouk and Mabel Wilson formed they colleborative, KWs, in 1996 and have

essessing to releason of anchitecture) design and theory at California College of Arts and School of Design Dhe State University, and Princeton University. She is currently an She has taught at the University of Kentucky and been a visiting professor at Panions Her scholarly esseys have appeared at books on cracal geography and architecture. har arbeites exploring a range of topics on urban theory, counsm and nacial formations. publications Assemblege, Any Megazine, and Hervard Design Megazine have featured varues including the House Rules exhibition at the Wearer Center for the Arts. The Mabel D. Wilson's design projects have been aubbited at international and national

abrioR to yearson and the yearst bine reliable lenutosoffone United States, South America, and Europe, and is currently an assistant professor of Foundation in Chicago He is a writer for the penodical Architecture, has lectured in the meriero ant one troy walk in successional one that not transferred art to besidirbs need Collegiste School at Architecture-Feculty Design Awards (1997). His past work hes Society of Architects Unbulk Architectains Awards [1997] and The American jaudscapes. His speculative designs have received the highest accolades of the Boston beni keronika warik tochasa nbau gua arbusasan oli collective identity in public

migration is the nexus of both private desires and public forces. perjoudings of peoples in migration and proposes a way to examine how the space of depleced subject-the migrant it becomes an abstract vessel that contains the This full-scale construction offers an exchitectural critique of the temporary space of the

> Paul Kanoult and Mabel D. Wilson a project by KW:s

she architectural apace of migration (a) way station

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Mission

Founded in 1982 Stonefront for Art and Auchitecture is a nonprofit organization commissed to presenting and communicating innovative positions on art architecture and design through provocative and interdisciplinary public programs, in the form of exhibitions conferences publications and special

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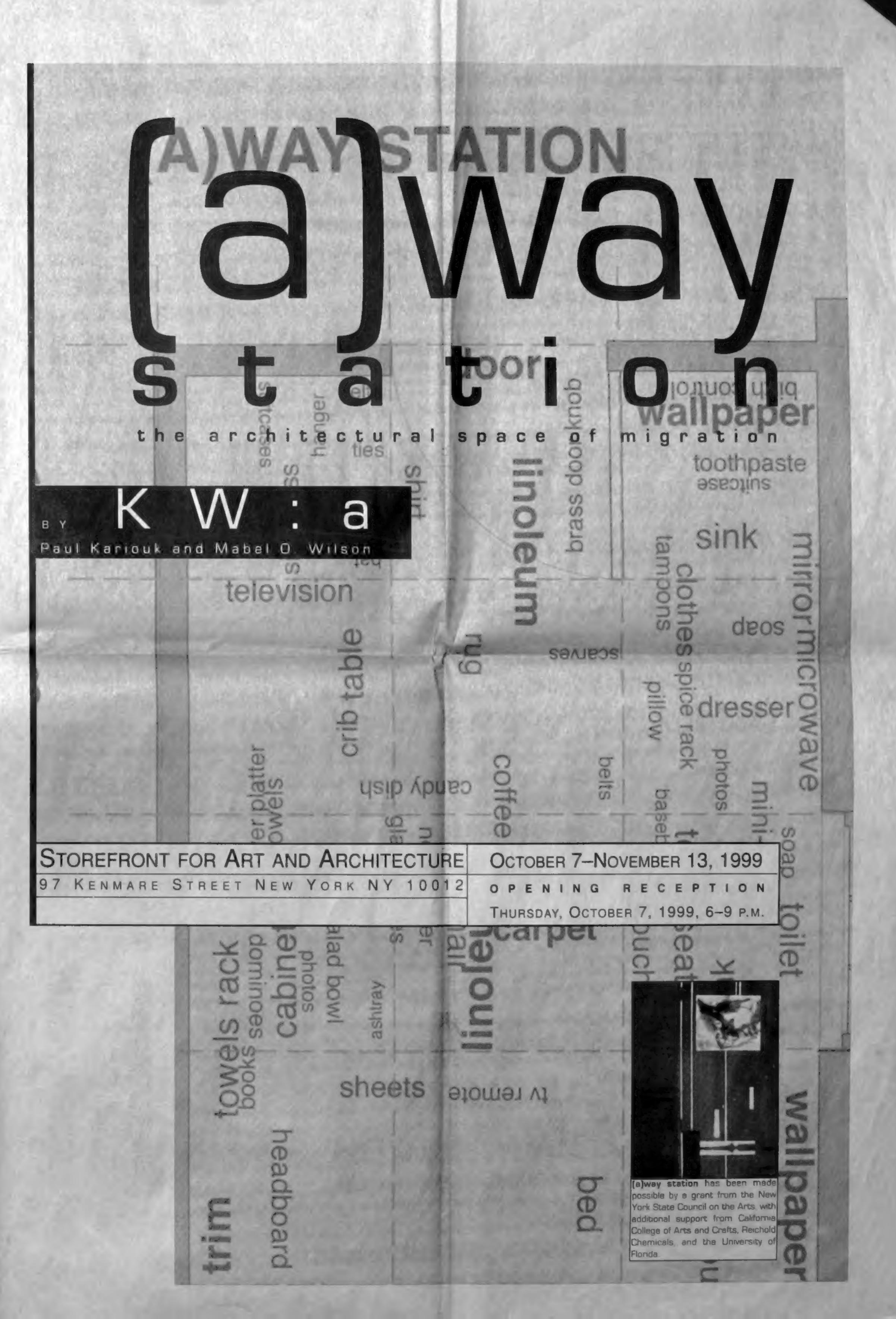
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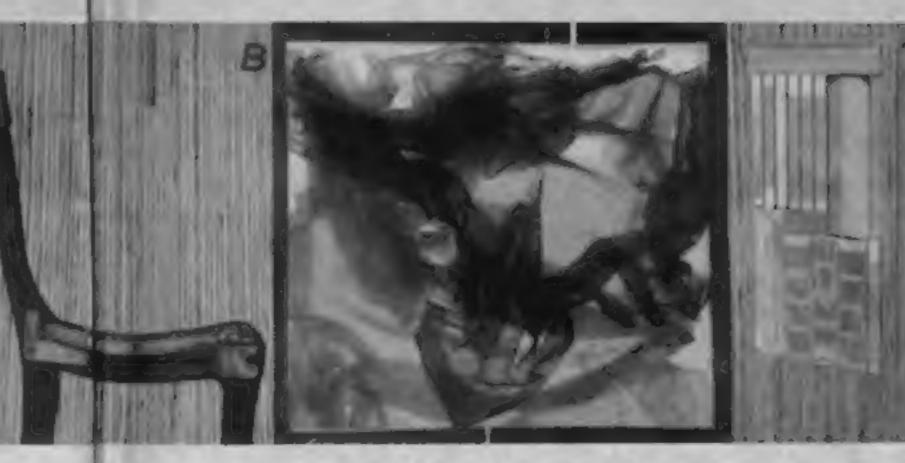
alk dress, a television, a spatula, a dresser, in (a)way station, architects Paul Kanouk and Mabel O. Wilson present these and other domestic possessio cast in resin, like insects trapped in amber. Framed within freestanding plywon structures, these household items together constitute the interim domestic space of migrants and refugees-men, women and children who, due to political, economic of natural disaster, find themselves in transition, caught between nations, cultures and dwellings. While (a)way station's wooden panels include culturally specific artifacts that reference particular groups of refugees (Chinese lichee nuts, a reed mat, a Bangladeshi) newspaper]. Kanouk and Wilson have elected not to document or reconstruct ectual. migrant homes. Nor do they focus on their own family histories. (Kanouk's family was exiled from White Russia in 1917, while Wilson's family moved from North Carolina during the 1950's.) Collapsing the experience of migrants and immigrants into one striking architectural framework, they have instead chosen to represent the space of dislocation as a general condition of domestic in-betweenness Exploiting the conventions of both architectural representation and gallery installation Karnouk and Wilson overcome the icy detachment of the "white cube" as well as the journalistic distance imposed by more orthodox exhibitions dedicated to examining the plight of "others." Samulating all of our senses, their multimedia installation invites visual physical and aural involvement. Viewers engage a series of temporary structures equipped not only with familiar household items ranging from the ganeric (a refrigerator and deodorant) to the sentimental (family photographs) but also with operable drawers and sliding panels containing silk-screened drawings on pleuglass. Spoken narratives resonate through the installation's densely packed yet ephemeral walls. Our direct sensual engagement, coupled with our own first-hand expenence of accumulating domestic artifacts, enable us to inhabit physically and to identify psychically with the

Composed of modular structures that activate and transform the space, and ultimately the perceptions of viewers, (a)way station, borrowing a term coined by Michael Fried to describe Minimal Art., can be characterized as "theatrical." However, the installation is "theatrical" in a more literal sense as well: its demountable walls, that facilitate travel to future venues, suggest a stage set belonging to an itinerant theater company. By incorporating in a reconstituted format all the ingredients of a theatrical production-flats, props, lighting, sound, even costumes. Kanouk and Wilson underscore the pivotal part architecture plays in the performance of human identity. The migrants' home life as well as their dreams for the future and ties to the past, is invested in makeshift environments, understood as the sum total of walls, furniture, and equipment that together constitute domestic space.

tumultuous domestic world of migration

Joel Sanders

But unlike most architects, and for that matter most stage designers, Kanouk and Wilson refuse to distinguish between the architectural shell and the ostensibly secondary artifacts they shelter. Compressing all of these normally separate elements within foldable panels. Kanouk and Wilson make visible the fluid and interdependent relationship between clothing, furniture, and architecture. They treat materials, both hard and soft, opaque and translucent, as surfaces. Wooden panels, composed of striated layers of plywood, resemble the thin samples of linoleum tile carpet and six that they frame. If, to varying degrees, we all lead increasingly normadic lives, then in the process of representing the unique spatial predicament of migrants, (a)way station, highlights a more general architectural condition. The architectural finishes that clothe the walls of architecture behave like the garments that adom our bodies—they armaileable surfaces with which each of us, migrant and resident alike, fashion identity.



A recently unlished report by the United Nations High Commissioner states that 45 million migrants, diagees, and expellees-victims of poverty, famine, epidemics, natural catastrophis, unemployment civil wars, and persecutions—are in the midst of flight to new homes. The number is expected to increase sharply in the immediate future, the destination of such migrants on sider their new home to be temperary—a non-place. Our query into this subject matter posits that this conception of transient results from living in a domestic space that exists between a previous home and an imagined place—a utopia—to which people aspire. What, therefore, are the social and psychological ramifications of creating a new home in an urban context that exists short of their utopia imaginings?

In modern irchitecture's polemical utopien projects the immense and complex scale of the urban plan liten subsumed the amaller scale of the domicile. Architects conceptualized the constructor of the places of everyday life either as cells within a monolithic housing block or as units within a vast carpet of low rise dwellings. In La Corbusier's Ville Radieuse or Frank Lloyd Wright's Broadscre City, to consider two prominent examples, life within the well-equipped house was organically linked to the functioning of the entire urban miliau. These urban processls emphasized movement systems that incorporated the latest technology in rapid transportation, automobiles and airplanes. Such infrastructural movement systems were, however, always the means for increasing circulation within already homogeneous social groups.

But what can be minde of the modernist obsestion for travel in light of the reality that the detector modernist but was and is not the self-directed, mobile cultural agent these architects and othern imagined but a migrant who moves, often compelled by unpredictable economic political, and accord upheavals, to new places? The migrant, instead of arming at a glearning visit architectural utopia, armives at a contingent and intimate domestic space. Here, in this site of domesticity, this way-station, the migrant assembles a new home out of material possessions-transported objects of sentimental value and newly acquired objects of consumer culture-imbued with both memories of the place of origin and aspirations of imagined spaces. Within this space, personal psychic desire coalesces with the space of the social, the public, and the ideological, here, the subject responds to the forces of new traditions new values, new nationalisms, and the attendant new emotional and perceptual relations to urban space.

This traveling installation is attended by a forthcoming book. The Narretive of Domestic Space and Urban Migration (projected publication: fall 2000), which is in part a documentation of (a)way station's journey. The book includes essays that examine issues bearing upon the temporary homes associated with migration; these domestic sites services the lens through which urban space is reinterpreted. The book's essays are provided by artists, and scholars in the fields of architecture, art, urban studies, cultural studies, and social theory. Contributors to The Narretive of Domestic Space and Urban Migration include Judith Barry, Caren Kaplan, Ulnck Desert, Rosalyn Deutsche, Sharon Haar, Leslie Lokko, Christopher Reed, Joel Sanders, Gregory L. Ulmer, and Anthony Vidler.

Paul Kanouk & Mabel () Wilson

